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JEFFERSON JOURNAL (ISSN 1079-2015), March/April 2019, volume 43 number 2. Published bi-monthly (six times a year) by JPR Foundation, Inc., 1250 Siskiyou Blvd, Ashland, OR 97520. Periodical postage paid at Ashland, OR and additional mailing offices.

POSTMASTER: Please send address changes to The Jefferson Journal, 1250 Siskiyou Blvd, Ashland, OR. 97520

Jefferson Journal Credits:

Editor: Abigail Kraft
Managing Editor: Paul Westhelle
Design/Production: Impact Publications
Poetry Editor: Amy Miller
Printing: Journal Graphics







The JPR Foundation is a non-profit organization that supports JPR's public service mission.

JEFFERSON

March/April 2019

JOURNAL

FEATURED

Art In The Age Of Apocalypse:
The Ashland Independent Film
Festival Celebrates The 40th
Anniversary Of Apocalypse Now

By Jennifer Margulis

This year is the 40th anniversary of the release of *Apocalypse Now*, which tied for the Palme D'Or when it debuted at Cannes in May of 1979. In honor of the film's anniversary, the 18th annual Ashland Independent Film Festival, which runs from April 11 to April 15, has taken the idea of apocalypse as its theme.



Scene from the film *Phoenix, Oregon.*

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COVER: 2019 Festival Artist Matthew Picton during the filming of "The Burning of *Hiroshima, 1930*". This film will be screening as part of the Schneider Museum of Art/AIFF Exhibition Apocalypse during the 2019 Ashland Independent Film Festival. Photo by Michael Bragg

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If we don't have the courage to take on this reality within the public radio ecosystem, we risk the same type of dysfunction that is taking place within the American political system fanned by a similar economic stratification.

Envisioning A New Future

uring the coming months, NPR will be convening leaders of stations around the country to explore a new way for member stations and NPR to work together in the years ahead. Dubbed "The NPR-Member Station Compact" the effort seeks to replace the current relationship, that is primarily a producer-purchaser model in which NPR produces programs and stations buy them, with one that is deeper, more interdependent and dynamic.

The goal of the compact is to achieve three objectives:

- Build the strongest network of journalists, storytellers and artists to help audiences understand their communities, the world, and the people around them.
- Create the next generation of digital engagement platforms that will facilitate meaningful digital experiences for audiences, while connecting them to NPR and member stations.
- Reinvent how we raise funds to support our work.

Building consensus on how to achieve these objectives will not be easy. NPR member stations are a diverse and often unruly bunch. They serve large markets and small communities; they are located in urban centers and rural towns; they have multi-million-dollar budgets and very modest means; they are aligned with an array of institutional partners with different organizational structures including universities, community colleges, Native American tribes and community non-profits.

While the work will be difficult, I think it's the right time for this effort. The largest stations serving urban areas have grown exponentially in the last 10 years while stations serving smaller, rural areas have struggled. Sound familiar? If we don't have the courage to take on this reality within the public radio ecosystem, we risk the same type of dysfunction that is taking place within the American political system fanned by a similar economic stratification.

If we are bold, however, we can achieve our three objectives and realize a vision that transforms the role public radio plays in American society:

Our Journalism Network

We will harness the power of our unique local-national network, which is comprised of over 400 NPR staff journalists and 1,800 station reporters, to become recognized as the most trusted source of journalism in America. Our journalists will coordinate their work using common systems so we can simultaneously serve the different needs of local, regional, and national audiences with daily news across platforms-regardless of how big or complicated each story is. NPR and station beat reporters will collaborate on reports that simultaneously explore national issues and explain how they are playing out in communities across America. Journalists across the country, supported by a team of specialists, will use investigative reporting, data analysis, and crowd-sourcing to break important stories each day.

Next Generation Digital Engagement

The public radio audience will grow as people discover our local-national content blend through the reach of new and coordinated NPR digital platforms. These new audiences will be younger and more diverse. We will know enough about our audience members so that we can make personalized content suggestions and communicate with them directly. We will engage in a dialogue with communities of place and interest, convening in-person events and providing virtual forums for people to connect with each other. This new digital audience will create new support for NPR and local stations as we eliminate barriers to giving on digital platforms.

Supporting Our Work

People will support public radio in new ways that they find meaningful. They will fund local station journalism not only in their home community, but in other places they care about. Supporters will help to eliminate news deserts in places where resources are scarce, and they will fund programs they love and projects on topics that interest them. An expanding nationwide network of major donors will emerge to support our existing work and fuel innovation. We will know our audience members' interests better, and work collaboratively to fund regional and national priorities.

I look forward to participating in the discussions ahead that will shape the new NPR-Member Station relationship. My hope is that our new "compact" will enable us to invest in our collective future decisively, help us leverage economies of scale so we can use resources more effectively and deepen the value of public radio for citizens in every community across the nation.



Paul Westhelle is JPR's Executive Director.

Art In The Age Of Apocalypse

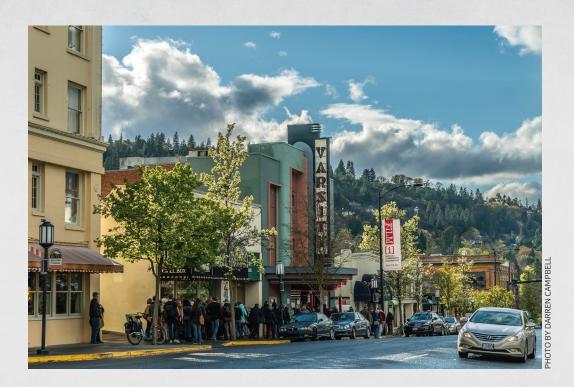
The Ashland Independent Film Festival Celebrates
The 40th Anniversary Of *Apocalypse Now*

By Jennifer Margulis

You really can't watch *Apocalypse Now*, Francis Ford Coppola's 1979 tour de force, without cringing. The film begins with an ominous *zwit zwit* of helicopter blades, a sound that grows louder and more ominous as a lush palm jungle appears in the frame. We are in a hazy, stiflingly hot Saigon at the height of the Vietnam War, following the journey of an army captain whose psyche is fraying. From that tense beginning, with Jim Morrison of The Doors singing in his upper register, "This is the end, beautiful friend," there's no escape. This is a film that never lets up. Its grueling final moments include the unspeakably gory murder of one of its only charismatic characters, Colonel Walter E. Kurtz, played bizarrely and brilliantly by Marlon Brando. He is executed at close range with a bill hook at the same time an ox is being sacrificed. Most of the film takes place during the upriver journey to Cambodia through "hot" zones of the Vietnam War that is more like a descent into hell.

On that patrol boat, Captain Benjamin Willard (played by Martin Sheen), a drunk, hallucinating, self-hating pawn in a senseless war, studies Kurtz's impressive file and we, like him, begin to feel an affinity for the brave colonel Willard has been sent to liquidate. But Kurtz's methods—effective as they are at beating back the Viet Cong—have been deemed "unsound" by the American military commanders and his fate is anticipated from the moment Willard leaves the city. There's death in nearly every scene in this movie and a dark grotesque humor that has elevated the film to cult status, not unlike *The Rocky Horror Picture Show* (1975) or *Repo Man* (1984). In one of the movie's most controversial scenes, a lieutenant colonel named Kilgore (what else?) orders his men to go river surfing during rocket-filled combat. In another, American soldiers chasing scantily clad Playboy Bunnies





(played by Cynthia Wood, Linda Carpenter, and Colleen Camp) fall 30 feet into the river from the helicopter in which the playmates are making an emergency escape. *Apocalypse Now* is a sweaty, psychotic, dissonant nightmare. It's also a brilliant film, full of literary references: Joseph Conrad's *Heart of Darkness* is its theme, but the film also riffs off Virgil's *Aeneid*, Dante's *Inferno*, T.S. Eliot's poem, "The Hollow Men," and Sir James George Frazer's *The Golden Bough*. And it's a film that can be very hard to watch.

This year is the 40th anniversary of the release of Apocalypse Now, which tied for the Palme D'Or when it debuted at Cannes in May of 1979. In honor of the film's anniversary, the 18th annual Ashland Independent Film Festival, which runs from April 11 to April 15, has taken the idea of apocalypse as its theme. Talking about all this-the dark humor in Apocalypse Now, the problems on set shooting the film (which ran ridiculously over time and budget, and was such a debacle that a documentary film about its making, Hearts of Darkness: A Filmmaker's Apocalypse, was released in 1991)-makes AIFF director Richard Herskowitz almost gleeful. A fast-talking New Yorker by birth who has been in Oregon for ten years, Herskowitz has a contagious enthusiasm. He appreciates the layers of interconnectedness, the literary references, and the backstory behind this movie, and all the other films that have been chosen for this year's Festival.

As part of that appreciation, Eleanor Coppola, director of the documentary *Hearts of Darkness: A Filmmaker's Apoc-*

alypse, will attend the festival. Hearts of Darkness is being screened at the Festival and audience members will have a chance to interact with the 82-year-old Coppola, who is also Francis Ford Coppola's wife and director Sofia Coppola's mother. If that's not enough of an inducement to come to this year's event if you've never gone before, I don't know what is.

"It feels to many like we're living in apocalyptic times. This is a theme that's really resonates right now," says Herskowitz, who explains that in addition to the chosen theme and an emphasis on classics, the Festival has two other focuses: art and activism.

Another overtly apocalyptic film that will be shown this year is *One Man Dies a Million Times*, a film based on a true story but set in the future. Directed by the Louisiana-born Jessica Oreck, this film, which is in Russian, was inspired by the German siege of Leningrad during World War II when botanists at the Vavilov Institute were desperate to protect and preserve rare seeds for the good of science found themselves in an ethical conundrum. The siege lasted nearly 900 days and over a million citizens died, many from hunger. Science or starvation? The Russian scientists chose to starve to death for the good of the future of humanity.

While this all seems unspeakably depressing and it's easy to get mired in worldly concerns—genetic engineering, global climate change, divisive politics, government shutdowns, international conflicts—enjoying this year's AIFF will be an antidote to despair. As anyone who's ever rushed tickets already knows,



Film goers, filmmakers, and festival volunteers jump in line together and chat about what they are seeing with their fellow patrons during the Ashland Independent Film Festival.



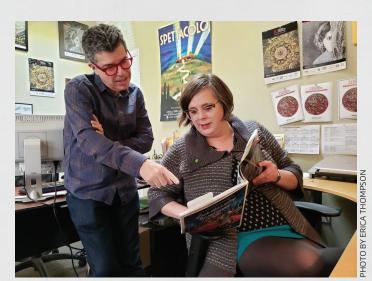
Did you know it takes over 350 volunteers to put on the Ashland Independent Film Festival?

even just waiting in line can be exciting. "We get ninety percent of the rush line into the films," Emily McPeck, the Festival's Communications Manager, says. "So the odds are good that if you get into line, you'll get in." But, McPeck says, even if you who don't end up with a ticket you'll have a lot of fun in line. You strike up interesting conversations, compare notes about the films, and exchange ideas about how art, creative expression, and social activism will help us all save the world.

An Alternative To Hollywood

My kids are 19, 17, 15, and 9 and it's a feat for us to find films we all enjoy. I managed to convince even the teenagers to see *Mary Poppins Returns*. We went to a matinee, sneaking sandwiches into the theater, and we all enjoyed the big sound and big choreography. *Mary Poppins Returns* is the opposite of apocalyptic: bold and bright, full of impressive dancing and computer-generated animation. There's a long dance scene, reminiscent of the 2016 blockbuster *La La Land*, where a group of soot-covered leeries (working-class men who light the gas streetlamps in London) exchange rhyming jives, contort their bodies in impossible ways, and sing their lungs out. They also ride trick bikes and run up walls with 21st century flare. It was a fun movie but I couldn't help wondering, as I was watching it, does the world *really* need a remake of *Mary Poppins*? Or *Dumbo*, for that matter, which is being released in March 2019?

Hollywood is all about remaking movies that have done well, Richard Herskowitz tells me. Which is why so much of what comes out of Hollywood is "familiarity and formula." Hollywood loves sunny and funny (a sneak peek at the newest *Dumbo* trailer led CinemaBlend reviewer Gina Carbone to express relief that the snippet of previewed film goes "for laughter over tears"), and it seems like mainstream American movies, even ones that are dark around the edges, have to end on an upbeat. Some of these remakes really don't work. A second coming of *Mama Mia* ten years after the first swept the box offices in the summer of 2018. Though it was one of Meryl Streep's biggest hits, according to Forbes, the Ashland teens I talked to found the movie plotless, anachronistic, and overly full of flashbacks, with music that also fell flat.



AIFF Staff Richard Herskowitz, Artistic and Executive Director, and Emily McPeck, Communications Manager, work together to plan and promote the annual Ashland Independent Film Festival and other year-round events including Varsity World Film Week, Best of the Fests, and special benefit screenings.

My 17-year-old boycotted on principle the 2018 remake of *The Grinch* ("We already have an amazing *Grinch* movie. Why make another one?!"). My nine-year-old and I enjoyed it, even though the movie was full of such badly written poetry and saccharine forced rhymes that I couldn't help imagining Dr. Seuss groaning in his grave. Not all the recent remakes have been disappointing. The 2011 French film *Intouchables* got an Americanized remake as *The Upside*, which hit theaters in January 2019. I found it compelling and funny, a little more fantastical than real and a little too materialistic, but certainly enjoyable as a sentimental Hollywood film on first viewing.

Herskowitz says Hollywood's focus on familiarity and formula is a business decision. "The number one goal is profit making," he reminds me. It's not about challenging the audience, which is a business risk, but creating films that viewers will be certain to pay money to see. "You want the biggest mass audience as you can get ... it's an industrial system attempting to reduce uncertainty."

Independent of Hollywood, indie directors push boundaries and challenge existing tropes in all sorts of ways.





Moonlight Sonata is a deeply personal memoir about a deaf boy growing up, his deaf grandfather growing old, and Ludwig van Beethoven the year he was blindsided by deafness and wrote his iconic sonata. LOWER RIGHT: Irene Taylor Brodsky is an Oscar-nominated The Final Inch (AIFF2008), Emmy and Peabody Award-winning filmmaker. Moonlight Sonata is her second documentary memoir, following Hear and Now (AIFF2007), her first feature film which won the Sundance Film Festival Audience Award in 2007 and a Peabody.

Independent filmmaking, which has no profit motive to speak of, is a completely different beast. These films are about creative expression, taking risks, and self-expression. Independent of Hollywood, indie directors push boundaries and challenge existing tropes in all sorts of ways.

Making Art Out Of Pain

One independent filmmaker working outside of Hollywood's restrictions is Irene Taylor Brodsky, the Portland-based director of a new documentary, *Moonlight Sonata*, which will be screened at the festival. I reach Brodsky and her producer, Tahria Sheather, by phone during their 10-hour drive to the Sundance Film Festival in Park City, Utah, where the film was about to debut. *Moonlight Sonata: Deafness in Three Movements* tells the story of Brodsky's son Jonas, who decides to teach himself to play the Moonlight Sonata, the piece Ludwig van Beethoven was composing in 1801 as he was slowly losing his hearing.

This is not just the story of a young boy learning to play a difficult piece on the piano. Jonas himself is deaf. Though he could hear as a baby and learns to speak, he starts going deaf as a toddler until all sound is gone. Jonas's grandparents, Brodsky's mom and dad, are also deaf. Brodksy and her two siblings are hearing. Out of her parents' ten grandchildren, Jonas

is the only one who is deaf.

As the film exquisitely and painfully documents with footage that Brodsky shot at the time, Jonas has an operation to embed cochlear implants in his skull when he is four years old. If this is a world that's unfamiliar to you, you might not know that cochlear implants use electronic medical devices to send sound signals by directly stimulating the auditory nerve. Cochlear implants are tools, rather than treatment. They don't restore normal hearing but they make hearing possible.

In one particularly hard-to-watch scene, Jonas's grandfather is trying to deal with his little brother Gil's shrieking. Gil's having a huge and noisy meltdown because he wants his grandpa's smart phone. Papa can't stop the crying but he can block out the sound. While the internal wires stay in place, a person with cochlear implants can turn off the functional part of the machine.

"Dad has a super power," Brodsky says in a poignant voiceover. "He likes to shut out sound by turning off his cochlear implant."

Over a decade ago, Brodsky made a movie about her parents, *Hear and Now*, which won the 2007 Sundance's documentary audience award. "I don't ever make a film trying to make a point," Brodsky tells me when I ask if part of her mission is to normalize deafness and help hearing people understand what deaf people experience. But, she also says, in directing this film



Actor John Stadelman serves as the Senior Programmer of Short Films with the Ashland Independent Film Festival.

she has come to understand that Beethoven's music was not made in spite of his deafness, but because of it.

"It contributed to who he was and what he was capable of doing," Brodsky says.

Jonas's deafness also sets him apart. When he's beyond frustrated, hiding under a blanket in the window seat in his home, his mom comes to comfort him.

"Do you know what Papa said to me today?" she asks her son. "What?" Jonas answers.

"He told me he thought his life was better because he was deaf."

I cried my way through this movie. Bring a handkerchief. Even though as a hearing child of deaf parents, she's seen that barriers between people are dissolving, and that hearing people are much less patronizing than they were in her father's era, I found the genetic counselor who interacts with her parents to be almost unbearably patronizing. Whether it's deafness, blindness, learning differences, or physical challenges, Brodsky thinks the world is changing in how we treat people with differences. "We're not reaching down and pulling them out of the trenches anymore," she says. "We all have a place at the table. And isn't this meal more delicious because we are all here?"

Tahria Sheather, who did the field sound, some cinematography, and was also the assistant editor for *Moonlight Sonata*, jumps in with an example. One of the film's animators is on the spectrum. Brodsky and her team did all their work with him remotely, exclusively via email, and Sheather and Brodsky don't expect to ever meet him in person. While some employers might think of this as too much of a challenge, Sheather and Brodsky were grateful to have him on board. "What made him different is what made him strong for the more minute elements of animation," Sheather explains.

"Pick Any Film, Even One You Think You Won't Like"

John Stadelman lives downtown, in a high-ceilinged booklined condominium with a sweeping view of Ashland and the hills beyond. He has just returned from the Palm Springs International Film Festival, which he and his 88-year-old mom, who also lives in Ashland, attend together every year. Stadelman goes to Palm Springs, as well as to the Vancouver International Film Festival in British Columbia to enjoy the movies and also to scout for short films on behalf of the Festival. With an MA in film from the University of Southern California, he's worked on both theater and film sets, and has also acted in the Oregon Shakespeare Festival and at the Oregon Cabaret Theatre. The owner of a landscaping company for many years, Stadelman is retired now. But as an AIFF Senior Programmer he's always on the lookout for shorts—both narrative stories and documentaries—to bring to Southern Oregon.

He shows me his office, a tidy room that was slated to be a walk-in closet now converted into a work studio. There's a wide-screen desktop computer on the left and a drafting board in the middle covered with handwritten pink, yellow, and blue sticky notes. A smiley face on a sticky note indicates the short is comedic. I was not allowed to read them, because the final shorts selections had not yet been made when we meet.

But the program is set now. This year the Festival will offer a whopping 11 short film programs: five of which are curated by Stadelman and his team of programmers. There will be two narrative programs, "Short Stories 1" and "Short Stories 2," and three documentary programs, "Short Docs 1," "Short Docs 2: Black History," and "Short Docs 3: Northwest Grown." The Northwest Grown documentaries are films made in and about the Pacific Northwest. The Festival will also screen short films made locally ("Locals Only") that are offered at no charge at Ashland Street Cinemas as well as three other short programs: CineSpace, KidFlix, and "Animated Worlds: Familial Bonds with Mark Shapiro." Mark Shapiro is with Laika, the animation studio that created *Coraline*. If you don't seek out the shorts, you may see some anyway: there will be three or four short films to watch before some of the feature-length movies.

In the same way that readers who devour novels are sometimes reluctant to read books of short stories, if you're not a movie buff or a Festival regular, you may feel a certain instinctive





10TO: MARY WILKINSKELLY

LEFT: Local filmmakers Anne and Gary Lundren of Joma Films will premiere their latest film *Phoenix, Oregon*. This comedy follows two longtime friends battle mid-life crisis by opening a bowling alley/pizzeria in their small hometown. **RIGHT:** Filmmakers Anne and Gary Lundgren of Joma Films.



Matthew Picton was selected to be the 2019 Festival Artist. His work will be on display at the Schneider Museum of Art.

resistance to attending the shorts. But John Stadelman encourages everyone to suspend their disinclination and come to one of the shorts screenings. Great ideas, new ideas, he says, often first show up in shorts, adding that directors who make short films often go on to make feature-length films to great acclaim.

I tell him that our family loves the shorts because they're always so off-beat, creative, and richly diverse. Stadelman adds that watching shorts is less of a commitment than watching a feature film or a feature-length documentary.

"If your attention span is shaky, change is right around the corner," he laughs.

When I ask him for advice for the overwhelmed but interested potential festival attendee, he recommends just going to the Varsity theater, marching up to the box office, and buying a ticket—to *any* film—even one you think you won't like.

"Even if it sounds depressing, go for it," Stadelman says. "You'll enjoy it more than you think."

Live Cinema

Herskowitz agrees that you can't go wrong, even if you pick a movie at random. A champion of what he calls "live cinema," Herskowitz says the Festival is set up so that filmgoers can experience cinema in an interactive way.

"We want to break out of the confines of the movie theater and make it more participatory," he explains when we talk. Going to a film or two—or as many as you can—is the first step. There's also a companion art exhibit at the Schneider Museum of Art on Southern Oregon University's campus, as well as opportunities to listen to original music composed and performed to accompany the theme of apocalypse, meet and talk to not A champion of what he calls "live cinema," Herskowitz says the Festival is set up so that filmgoers can experience cinema in an interactive way.

just the film directors and some of their crew but also some of the actors themselves, and an in-town art exhibit.

"It's the first time we have an exhibition that spills beyond our walls and into the downtown community," says Scott Malbaurn, who directs the Schneider Museum of Art. "Like the film festival which happens at multiple sites around town, we have a satellite location this year ... We've put together a wonderful exhibition for our audiences." At the exhibit at the Schneider, which runs from April 10 to May 25, you will find the work of Stephanie Syjuco, a multi-media artist highlighted in PBS's show Art 21, who was born in the Philippines and now lives and works in San Francisco; as well as that of Morehshin Allahyari, an Iranian new media artist based in Brooklyn, New York who exhibits internationally; and two artists based in the Rogue Valley, sculptor Matthew Picton and digital artist Bruce Bayard. A fifth artist, Deborah Oropallo, who trained as a painter and is now known best for her digital montage, will have installations at the Hanson Howard Gallery at 89 Oak Street in Ashland.





Artists Bruce Bayard and Todd Barton (left) will join musicians Terry Longshore and Tessa Brinckman of Caballito Negro (right) at the Schneider Museum of Art for the performance titled *Alone* | *Together* on Friday, April 12, 2019.



AIFF and ScienceWorks Hands-On Museum team up to provide VR (virtual reality) experiences at the museum for Family Day on Saturday, April 13, 2019.

In the same way that readers who devour novels are sometimes reluctant to read books of short stories, if you're not a movie buff or a Festival regular, you may feel a certain instinctive resistance to attending the shorts.

Mark Your Calendars

March 20: Free Festival Preview Night at SOU Music Recital Hall

March 31: Box Office Opens to the General Public, kiosk at the plaza, downtown Ashland

April 10-May 25: Apocalypse Exhibition at the Schneider Museum of Art, SOU

April 11–April 15: 18th Annual Ashland Independent Film Festival, at venues around town

October 4-October 11: Varsity World Film Week, at the Varsity Theater

April 16–April 20, 2020: 19th Annual Ashland Independent Film Festival (save the date!)

Festing On A Budget

So what if you want to see films and participate in the Festival but you feel like you can't afford it? My advice is to borrow some wise words from Rachel Naomi Remen, MD, author of the bestselling book, *Kitchen Table Wisdom*: "Anything worth doing is worth doing half-assed." Don't feel you have to go to everything. Even attending just one film can be life-changing.

If you're completely broke, the "TalkBack" and "Locals Only" programs are free (tickets are required in advance). The expanded cinema exhibits at the Schneider Museum of Art and Hanson Howard Gallery are also free, as are the nightly "After-Lounges," which AIFF hosts at various venues throughout town from 8 p.m. until 1:00 a.m. Don't miss these—they're a chance for fans and filmmakers to mingle, talk, and celebrate the day's events. There's are also a limited number of free tickets available to residents of Southern Oregon and Northern California who would not otherwise be able to attend. Last year AIFF raised enough money to let 300 people in to one film for free. McPeck says to contact the Festival by phone (541-488-3823) or email info@ashlandfilm.org for more information.

Finally, AIFF offers discounted tickets to older adults (you have to be over 62!) and to students with valid IDs. They also

have group rates for parties of 12 or more. A final insider tip: if you have an Oregon Trail Card you can purchase tickets for just \$5 a film.

So now that I've given away the Festival's best kept secrets, you have no excuse not to come this year. Spend some quality time with a program to map out your route. Clear your schedule so you can see the audience award films that will be shown on Monday, April 15. You'll see some amazing movies and meet some fascinating people. The apocalypse is coming. And you'll be prepared.



A regular contributor to the *Jefferson Journal*, Jennifer Margulis, PhD, is an investigative health journalist and book author. She graduated from Cornell University, earned a Master's degree from University of California at Berkeley, and a PhD from

Emory University. Her articles have been published in the *New York Times*, the *Washington Post*, and on the cover of *Smithsonian Magazine*. Her most recent book, *The Addiction Spectrum: A Compassionate, Holistic Approach to Recovery* (HarperOne), is co-authored with Paul Thomas, MD. Learn more about her at www.JenniferMargulis.net.



"If the sky is pink,

better think."

- Diane Coogle

know what March is like. I remember one night last year when the March lion roared with vigor, flexing her muscle and exhibiting her power as the wind hurtled down the ridge. The next morning she was sitting satisfied on the mountain, licking her paws, letting the rain fall thickly, watching the snow deepen on the ski trails.

The lamb had been around earlier in the month, several times, bringing to the valley daffodils, primroses, and pink blossoming trees; to the woods fawn lilies, shooting stars, and hound's tongue; everywhere sunshine, warm tempera-

tures and blue skies, only to be chased away by the lion again and again. I think he was hiding in the trees at the edge of the pasture, shivering with cold, the morning after the vigorous wind. He had to gather his strength if he were going to usher March out.

But maybe I shouldn't put too much faith in the wise sayings of old. It's true that March came in like a lion last year, but that's no guarantee for this year, or that the lion won't see March out as well as in. There's no more assurance that March will come in like a lion and go out like a lamb than that a groundhog's shadow on February 2 means there will be six more weeks of winter. How can we believe the saying, anyway, since Alaska will surely have more than six weeks of winter, whether February 2 is a clear day or not, and spring in Pennsylvania, where the saying originated, surely comes later than it does in Georgia?

"Red sky at night: sailors' delight. Red sky in the morning: sailors take warning" is a proverb I pay attention to, and, apparently, there's some truth to it, as meteorologists explain with details too complex to go into here. However, on a camping trip long ago, when I was still naïve about backpacking and about weather, too, I guess, as I had depended on Oregon's fair summer weather and hadn't packed a tent, I looked at a pink evening sky, repeated the proverb, and went to sleep in the open air instead of setting up a tarp for shelter. Later that night I woke up with a light rain pelting my face. At that point I added a verse

to the proverb: "If the sky is pink, better think." The new moon in the old moon's arms is sup-

posed to indicate fair weather, a conclusion easy to understand, since visibility is good when there are no clouds or fog, whether we're looking across the mountains or into the sky. My delight in seeing

this phenomenon doesn't have anything to do with knowing the weather will be fair tomorrow but because that shimmering silver crescent with the thin rim of light around the black bulb that is the moon is so beautiful. The astronomers tell us we are seeing the dark part of the moon, but what I am seeing is the new moon in the old moon's arms.

The lion of winter will come as she will; then she will leave and let the lamb have the day. I have known years when I'm building a fire in the stove in June. Snow on Easter Day is not unusual in southern Oregon. A long, wet spring might sound dreary, but foul weather is beautiful when we know it's helping a 50-percent-less-than-normal rainfall catch up to normal. And, inevitably, the lamb will chase the lion away. Spring always comes.



Diana Coogle has lived in the mountains above the Applegate River for 45 years.

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In January, the Jackson County Board of Commissioners came out unanimously against the project.

Jordan Cove LNG Project Entering Important Permitting Stretch

The Jordan Cove liquefied natural gas project has been hanging around for more than a decade in Oregon. The project resurged under the Trump administration, and now a final federal decision could come by the end of the year.

Projects like these are huge. There are a lot of moving parts. Here's what you need to know going into the next few months:

What Is Jordan Cove?

A Canadian company called Pembina (pronounced with a stress on the first syllable) is proposing to build a 229-mile natural gas pipeline from Malin, Oregon, in Klamath County to a new export terminal in Coos Bay. The natural gas would be liquefied (through cooling) at the terminal and then loaded on shipping vessels bound for markets in Asia.

How Does Support For The Project Break Down?

In general in Oregon, support comes from economic development advocates and construction unions that see the potential for short- and long-term jobs in the region. There's also been a surge of support from officials and lawmakers from intermountain west states like Colorado. That's where the natural gas is being fracked—and those businesses and their backers are looking for ways to get their product to market.

The opposition has included climate groups, some Native American tribes, and property owners along the pipeline route who fear their land will be taken through eminent domain.

Pembina says it has now convinced 62 percent of landowners along the pipeline route to voluntarily allow the use of their land. Companies generally pay for property used in these kinds of situations. This means that 38 percent of landowners are still holding out, which is where the eminent domain concerns arise.

In January, the Jackson County Board of Commissioners came out unanimously against the project. They sent a letter to the Oregon Department of State Lands opposing a pending permit saying, "the proposed Pacific Connector Gas Pipeline Project has not been adequately planned," and that the particular permit application to the Department of State Lands is "flawed."



Looking out toward the proposed Jordan Cove LNG terminal site near Coos Bay, Oregon.

The State Will Have A Say In Whether The Project Gets Approved?

Several state agencies will have to sign off on the project, but right now the focus is on the Department of State Lands. They have to approve all of the pipeline's river and wetland crossings, as well as dredging in Coos Bay. The agency held a series of hearings in southern Oregon and Salem earlier this month to capacity crowds.

Public comment on that particular state permit closes Sunday, Feb. 3, 2019, and State Lands is scheduled to make a decision in early March. But agency staff says tens of thousands of public comments have come in and they will likely seek an extension of that deadline.

Oregon's Department of Environmental Quality also is considering a water permit for the project. That application will be under review until September.

What Has The Company Been Doing As This Unfolds?

Pembina appears to be moving full-steam ahead in anticipation of a federal decision to green-light the project.

Within the past couple weeks, the company held grand-opening events for new business offices in Klamath Falls and Coos Bay.

Continued on page 23

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With the technology of sexbots, we have introduced a variable into the system of human culture that taps into the very core of our limbic system.

The Rise Of The Sexbots

he sexbots are coming. Well, not literally, not yet anywaybut that'll happen soon enough with further advances in the fields of robotics and artificial intelligence to the point that you would no longer be able to distinguish whether or not your sexbot was just faking it.

For those of you who haven't made it past first base in the world of sexual machines and are asking, "Sexbot? What is this sexbot?" let me explain as clearly and couthly as possible.

A "sexbot" is a robot designed for humans to have sexual intercourse with. It is a machine engineered for sexual simulation and stimulation. If this sounds a bit mechanical and crass, it's because, well, it sort of is. That being said, a major facet of human sexual intercourse is mechanical—so much so that prescribing tool analogies to our descriptions of it have become part of our popular cultural lexicon. (Don't drill me on the par-

While there are deep emotional, psychological, and spiritual dimensions to human sexuality, it is, at its core, a physical action. The fact is that most of us-excepting those conceived via artificial insemination or in vitro fertilization-were forged in the crucible of that action.

My purpose here is not to pass judgement on people's sex lives nor their preferences or fetishes nor wade into the morass of a sexual morality debate. I'm a technologist after all, not a philosopher or a sex therapist. As a technologist, it's my obligation to inform you that sexbots are a rapidly emerging technology that will have a profound effect upon the future of human sexual relations and the further integration of robots into the fabric of everyday human life.

While sexbots are a fairly new phenomenon, the existence of man-made sexual devices has been around for a long time, beginning with the artificial phallus, the oldest of which was discovered in Germany in 2005. Made of siltstone and measuring in at 7.8" in length, it is estimated to be 28,000 years old. It was not, however, just a stone that happened to be phallus shaped. It was constructed of 14 individual fragments that were crafted together. Like other prehistoric tools, the world's oldest artificial phallus was constructed by human hands for a specific purpose.

A technology is any tool or system that harnesses natural materials and phenomenon to serve a human purpose. An ancient siltstone phallus is a technology just as a modern-day sexbot is a technology. The major differences are found in the complexity of the technology being utilized.

Sexbots are increasingly complex technologies that

combine advances in robotics and artificial intelligence. Currently, they are primitive but that is changing rapidly. The most advanced sexbot available on the market today is "Harmony", created by Realbotix. Her lips move when she speaks. Her eyes blink. Her head tilts. It's a bit freaky to watch and drops most people into a place referred to in robotics as the "uncanny valley".

The term "uncanny valley" is used by roboticists to describe the unsettling feeling people get when they encounter an android (a humanoid robot) that closely resembles a human in many ways but is not convincingly realistic.

A human's response to an android can be graphed with "human likeness" on the x-axis and "familiarity" on the y-axis. The uncanny valley is the deep trough created on that graph as human likeness and familiarity bottom out with "zombies" and then climbs toward 100 percent with real humans.

According to techtarget.com, "The uncanny valley is named for the way the viewer's level of comfort drops as a simulation approaches, but does not reach, verisimilitude."

Harmony's AI robotic head is attached to a synthetic replica Continued on page 23





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VALERIE ING

Although we've come a long way, more than a century later, women still make up only a small fraction of professional orchestra conductors around the globe.

Women Of The Baton

The names Chiquinha Gonzaga and Elfrida Andree probably won't ring a bell with many classical music fans today, but both were not only pioneers in music as the first female orchestra conductors in their respective hemispheres, they were both strong advocates for women's rights, paving the way for women who wanted to follow in their footsteps with professional music careers.

Brazilian Chiquinha Gonzaga (1847-1935) couldn't imagine a life without harmony. So when her naval officer husband forbade her from playing the piano and guitar, forcing her to choose between him and creating music, she chose harmony. And by that, I mean music, not keeping the peace in her marriage. She left him and ended up having to support herself by playing and composing music. When Gonzaga became the first known female in the world to lead an orchestra in 1885, journalists covering the sensational event had a big problem. There was no word in the Portuguese language to describe a female conductor. They ended up using the Italian word maestro and feminizing it, coming up with the term *Maestrina*.

A few years later, Swedish organist Elfrida Andree (1841–1929) became the first female in the northern hemisphere to take up the baton when she was tapped to conduct the Workers Institute Concerts in Gotheberg in 1897. She was also instrumental in changing employment laws for women in Sweden. In 1861 she rallied to legally gain the right to apply for a job as an organist, which she did immediately. She was also the first woman to become a telegraph operator in Sweden, opening up many jobs that had previously only been held by men.

Although we've come a long way, more than a century later, women still make up only a small fraction of professional orchestra conductors around the globe. Even in small numbers, their accomplishments are extraordinary, with an ever-growing

number of acclaimed recordings to highlight during Women's History Month featuring women of the baton.

Marin Alsop

Marin Alsop (b. 1956) is probably the most celebrated female conductor to date. The New York City native has had a stunning career that has taken her to the podium of numerous orchestras around the world and one right here in the JPR listening area. Alsop has served as conductor the



Sao Paolo State Symphony Orchestra, the Bournemouth Symphony the Royal Scottish National Orchestra, and earlier in her career led the Eugene Symphony. Later this year she officially becomes the first female to serve as chief conductor of the Vienna Radio Symphony Orchestra. Alsop also earned the distinction of becoming the first woman to be appointed as the principal conductor of a major American orchestra when she became the music director of the Baltimore Symphony Orchestra in 2007. She became the first female conductor to ever commercially record a Brahms symphony cycle, and this month I'll share one of them as a featured work. Tune in on March 1st as we kick off International Women's History Month with a recording of Brahms' 4th Symphony with Alsop leading the London Philharmonic.

Joann Falletta

JoAnn Falletta (b. 1954) shares more in common with Marin Alsop than a career. She's another New York City native, and also trained at Juilliard. Falletta's instrument was the guitar, and she got her start performing with the New York Philharmonic and the Metropolitan Opera. From there she picked up the baton and began leading a student orchestra at the Mannes School of Music. Some of the professional orchestras she



went on to lead include the Jamaica Symphony Orchestra, the Milwaukee Symphony, the Denver Chamber Orchestra, the Bay Area Women's Philharmonic and the Hawaii Symphony. She's also made many recordings with the Buffalo Philharmonic. It's their recording of Ottorino Respighi's "Church Windows" that I'll feature on March 8th, which is also International Women's Day.

Jeanne Lamon

And yet another New York City native and Juilliard trained conductor is Jeanne Lamon (b. 1949). What separates Lamon from Alsop and Falletta is that she specializes in the Baroque era, and most of the recordings she's been involved with reflect that. Lamon is also an award-winning violinist who led the Canadian based Tafelmusik Baroque Orchestra for over three decades before retiring in 2014. Tafelmusik now has another female director, Italian violinist Elisa Citterio, the group's former Continued on page 20

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Recordings

Continued from page 19

concertmaster. While not as well-known as a conductor of symphony hall performances, Lamon was been very active in the recording studio, leading the way through Vivaldi's Four Seasons and Bach's Violin Concertos. On March 15th, you'll be treated to a recording of Lamon conducting Tafelmusik and violinist Linda Melsted in a performance of Joseph Boulogne's Violin Concerto in D.



Monica Huggett

Finally. A female conductor who wasn't born in the Big Apple! Grammy winner Monica Huggett was born in London, England in 1953, and studied violin at the Royal Conservatory of Music. As a fellow at the Royal Academy of Music, Huggett also serves as a professor of violin at the Bremen University of the Arts in Germany. In the role of conductor, she has served as the director of the Hanover Band, the Portland Baroque Orchestra, the Irish Baroque Orchestra, and has guest directed countless others, including the Orchestra of the Age of Enlightenment, the Los Angeles Chamber Orchestra, the Concerto Copenhagen, and founded the Ensemble Sonnerie and Hausmusik London. Her Grammy Awards were for recordings of Bach Sonatas and Partitas and H.I.F. Biber Sonatas. Monica Huggett sets down the violin and picks up the baton to conduct a recording of Telemann's Suite in A Minor for Recorder and Strings as the featured work on March 22nd.

The Rest Of The Best

On the last Friday in March, the afternoon will be filled with music directed by female conductors, with recordings that include Canadian born Keri-Lynn Wilson leading the Simon Bolivar Symphony Orchestra of Venezuela and French Legion of Honour recipient Laurence Equilbey championing on the Accentus Chamber Choir, and Iona Brown conducting the Norwegian Chamber Orchestra. Siskiyou Music Hall will also include a performance of Paul McCartney's "Tuesday" with English conductor Andrea Quinn leading the London Symphony Orchestra, as well as more from Huggett, Alsop, Lamon and Falletta. The featured work March 29th will highlight another Brit, Jane Glover, conducting the London Mozart Players in a performance of Mozart's 36th Symphony.



While Valerie Ing has waved her arms to lead many orchestra performances over the past 17 years, each instance has been in front of an imaginary group of musician in the privacy of JPR's radio studio while hosting *Siskiyou Music Hall*. You might be able to catch her in the act if you peek through the windows of JPR's Redding studios, where Valerie serves as the Northern California Program Coordinator. You can also tune in to *Siskiyou Music Hall* weekday afternoons from noon to 4 on the *Classics & News Service*.

GEOFF RIDDEN

The Last Summer Of Rauch: Part Two

n this the second part of my article on Bill Rauch, I want to concentrate on his legacy. As he prepares to leave OSF, two of the initiatives begun during his time here look to be assured of a future.

The American Revolutions cycle, launched in 2008 under the direction of Alison Carey is expected to last at least until the mid-2020s, with a number of commissions for the series already in the pipeline. This remarkable cycle has made full use of the potential afforded by the size of the OSF acting company (the largest in the country), to tell stories, sometimes on a large canvas, which explore the nature of American identity. Of the 32 American Revolutions developed plays to date, eight have already been produced at OSF, with a ninth and tenth, *Between Two Knees* and *Indecent*, to be staged here in 2019. OSF's website says of this series "American Revolutions works to establish a shared understanding of our nation's past while illuminating the best paths for our nation's future"—a similar claim could be made for Shakespeare's own history plays, which is not surprising since this cycle was to no little extent inspired by his.

One distinctive feature of the cycle has been the collaboration between OSF and other theatre companies across the nation and internationally: *Indecent*, for example, was co-commissioned with Yale Repertory Theatre, and has already been seen on Broadway before it arrives in Ashland. Another play in the cycle, *Sweat*, has been very well-received in London. Some members of the audience may have assumed that all new American drama staged at OSF in recent seasons has been part of the American Revolutions cycle and so, for clarity, I am adding a sidebar to identify the constituent plays.

A second initiative, the Canon in a Decade project, has five more seasons to run. Productions of popular plays like *King Lear* and *Richard III* are still to come, but so are more challenging productions such as *The Merchant of Venice, Titus Andronicus* and *King John*. If I was a gambling man, I'd put money on an outdoor production of *The Tempest* to close the project and the 2024 season!

One initiative which began under Bill Rauch has come out from under the wings of OSF. Play on! whose work has been sponsored by the Hitz Foundation is now established as an independent company, under the leadership of the indefatigable Lue Douthit. It will shortly celebrate a milestone: readings of shortened versions of all its 39 translations of Shakespeare will be produced in New York later this spring. A company of actors and directors will stage these texts at the Classic Stage Company in New York City from May 29 to the end of June in an order



Bill Rauch, the artistic director of the Oregon Shakespeare Festival since 2007.

which approximates to the order of composition of Shakespeare's originals.

Just as the commissioning of the American Revolutions cycle embraced the idea of a diversity of writers, so too has Play on! Whatever your view on the identity of the person who wrote Shakespeare's plays and poems (and I have never been employed to impersonate the Earl of Oxford!), it is certain that the Play on! translators are not all white males, any more than the writers of the American Revolutions plays have been. Play on! has also mirrored the practice of American Revolutions in collaborating with other Shakespeare companies. Some of the translations have

been staged in Alabama, in Florida and as far away as Prague.

After June, the life of Play on! will develop in new directions: translations have already been used by theatre companies, in whole or part, to help in their productions of Shakespeare 's original plays, and by schools for intensive Shakespeare workshops. This latter activity continues the long-standing OSF commitment to outreach and to education, and may well play a part in introducing a new audience to OSF.

The publication of Play on! translations in print and via audio-books looks to be a distinct possibility, as well as the extension of translations into sign-language, and perhaps even productions with regional accents. There has been some opposition to the project from those who would wish to preserve the "purity" of Shakespeare's original language: I am sorry to say that I question the motivation of some of these objectors—they are like those who want their operas only in the original Italian or German, so they can exclude the masses and have high culture solely for themselves.

When the new OSF artistic director takes up the reins this summer, it will be interesting to see if they decide to replicate the New York Play on! Festival here in Ashland at some future date. In any event, it seems extremely likely that speeches from these translations will be used as audition-pieces in the coming years. Having said that, it was never the intention that these Continued on page 22

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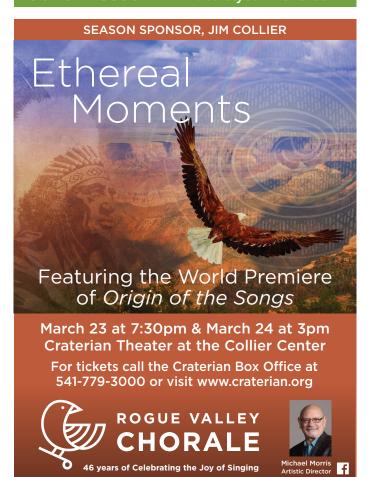
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Theatre

Continued from page 21

translations would become permanent features of the repertoire. They represent a snapshot of what Shakespeare sounds like in the English of early twenty-first century America and they will need to be replaced and updated in years to come—just as the plays of Ibsen are currently translated into contemporary Norwegian.

If just one actor, audience member or student finds that, as a result of the Play on! project, they have an epiphany about the meaning of a single line of Shakespeare, then the entire project will have been vindicated, and the faith of the Hitz brothers and the work of Lue Douthit rightly rewarded.



American Revolutions cycle

Indecent by Paula Vogel OSF, 2019

Between Two Knees by 1491 OSF, 2019

Roe by Lisa Loomer OSF, 2016

Sweat by Lynn Nottage OSF, 2015

The Great Society by Robert Schenkkan OSF, 2014 (commissioned by Seattle Rep but developed and first produced at OSF

The Liquid Plain by Naomi Wallace OSF, 2013

All the Way by Robert Schenkkan OSF, 2012

Party People by UNIVERSES (Steven Sapp, Mildred Ruiz Sapp and William Ruiz, a.k.a. Ninja) OSF, 2012

The March by Frank Galati not yet produced at OSF

Ghost Light by Tony Taccone OSF, 2011

American Night: The Ballad of Juan José by Richard Montoya and Culture Clash OSF, 2010



Geoff Ridden has taught in universities in Africa, Europe and North America. Since moving to Ashland in 2008, he has become a familiar figure on radio, in the theatre, in the lecture hall and on the concert stage. He is artistic director of the Classic

Readings Theatre Company and has a particular interest in adaptations of the plays of Shakespeare. Email classicrereadings@gmail.com

Down To Earth

Continued from page 15

"I think this sends a message that we're building a business here, that we're serious about this project and we fully intend to move forward," said company spokesman Michael Hinrichs. "We've had offices in southern Oregon for more than a decade, but now it's time to expand those offices, open up new offices, hire more staff and really be more accessible."

The Canadian company also made a big public-relations push late last year. They sent out a series of mailings promoting the company and project. One of the fliers announced, "we are your neighbors and friends. We are Pembina."

When's That Supposed To Happen?

The Federal Energy Regulatory Commission announced it would issue a final decision on the federal permit on Nov. 29. In addition, an important environmental document-the Draft Environmental Impact Statement-is due out in February. Although, there's some uncertainty if that timeline will hold up given the recent government shutdown. FERC didn't respond to a request for information on this.

The other potential glitch in the overall timeline is that one of the FERC commissioners passed away at the beginning of the year. This leaves an even GOP-Democrat split on that decision-making board. The empty spot would need to be replaced by the Trump Administration in order to overcome any partisan disagreements on the project.



Jes Burns is the Southern Oregon reporter for Oregon Public Broadcasting's Science and Environment unit. She's based at Jefferson Public Radio and works collaboratively with JPR's newsroom to create original journalism that helps citizens

examine how environmental issues unfolding in their own backyards intersect with national issues. Her work can be heard and seen on public radio and television stations throughout the Pacific Northwest

Inside The Box

Continued from page 17

of a female body that can be custom designed. (Yes, there are anatomically male sexbots too, but female replicas are more popular.) Her response modes can be programmed via an accompanying smartphone app, enabling the most recent version of Harmony to utilize built-in sensors to respond to movement and touch with unique sounds and expressions.

"Does it make you sad about potentially replacing human relationships with a robot partner instead?" Katie Couric asked Realbotix founder and CEO, Matt McMullen, in a recent ABC interview.

"It'll never happen," McMullen said confidently. "It's an alternative, not a replacement. It's different."

Different indeed but it's going to make a difference.

Once a technology is introduced into human culture, it changes that culture. Human culture is a system and like any system, when you change a variable, you change the input. Change the input and you change the output. That is the nature of systems. Sometimes these outputs are known and expected. Other times they are unknown and have secondary and tertiary impacts that were not expected.

With the technology of sexbots, we have introduced a variable into the system of human culture that taps into the very core of our limbic system, which runs our deepest and oldest programming. With sexbots, we're using our higher functioning cortex system to create a technology that hacks human sexuality, which could lead to some unintended consequences.

For example, maybe the human race doesn't go extinct due to a fantastic catastrophe like nuclear war or an errant asteroid slamming into Earth. Maybe we'll slowly self-select our extinction by no longer procreating because we've stopped having sex with other humans and instead are having sex with advanced AI robots that have climbed their way out of the uncanny valley and into our beds.

With the rise of advanced sexbots, we might truly be screwed.



Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson.

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4:00pm All Things Considered
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Saturday

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3:00pm The Chamber Music Society of

Lincoln Center

4:00pm All Things Considered 5:00pm New York Philharmonic 7:00pm State Farm Music Hall

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9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
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Metropolitan Opera

March 2 – *La Fille du Régiment* by Gaetano Donizetti

March 9 – *Das Rheingold* by Richard Wagner

March 16 – *Falstaff* by Giuseppe Verdi

March 23 – *Samson et Dalila* by Camille Saint-Saëns

March 30 – *Die Walkure* by Richard Wagner

April 6 – *Tosca* by Giacomo Puccini

April13 - Siegfried by Richard Wagner

April 20 – *La Clemenza de Tito* by Wolfgang Amadeus Mozart

April 27 – *Götterdämmerung* by Richard Wagner





ABOVE: Christine Goerke sings Brünnhilde, and Michael Volle sings the role of the enigmatic Wanderer. Philippe Jordan conducts in the Met's production of Wagner's Siegfried.

LEFT: As Falstaff, Baritone Ambrogio Maestri brings his larger-than-life portrayal of the title role back for the first time since his Met role debut in the 2013–14 season.

Rhythm & News Service



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World Café 6:00pm Undercurrents 8:00pm 3:00am World Café

Saturday

Weekend Edition 5:00am Wait Wait...Don't Tell Me! 9:00am

10:00am Ask Me Another 11:00am Radiolab

12:00pm E-Town

1:00pm Mountain Stage Live From Here with Chris Thile 3:00pm

5:00pm All Things Considered 6:00pm American Rhythm

8:00pm Q the Music / 99% Invisible

9:00pm The Retro Lounge Late Night Blues 10:00pm 12:00am Undercurrents

Sunday

Weekend Edition 5:00am 9:00am TED Radio Hour 10:00am This American Life 11:00am The Moth Radio Hour

12:00pm Jazz Sunday 2:00pm American Routes 4:00pm Sound Opinions 5:00pm All Things Considered

6:00pm The Folk Show

9:00pm Live From Here with Chris Thile

11:00pm Mountain Stage 1:00am Undercurrents

Stations

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BBC World Service 5:00am

7:00am 1A

8:00am The Jefferson Exchange

The Takeaway 10:00am Here & Now 11:00am **BBC** News Hour 1:00pm

2:00pm 1A 3:00pm Fresh Air

PRI's The World 4:00pm

5:00pm On Point

7:00pm Fresh Air (repeat) 8:00pm The Jefferson Exchange

(repeat of 8am broadcast)

10:00pm **BBC World Service**

Saturday

5:00am **BBC World Service** WorldLink 7:00am

8:00am Day 6

9:00am Freakonomics Radio

10:00am Planet Money 11:00am Hidden Brain 12:00pm Living on Earth

1:00pm Science Friday

To the Best of Our Knowledge Politics with Amy Walter

6:00pm Selected Shorts 7:00pm **BBC World Service**

Sunday

5:00am **BBC World Service** 7:00am Inside Europe 8:00am On The Media 9:00am Innovation Hub 10:00am Reveal

This American Life 11:00am 12:00pm Hidden Brain 1:00pm Political Junkie 2:00pm Fresh Air Weekend 3:00pm Milk Street Radio 4:00pm Travel with Rick Steves

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CHELSEA ROSE

By pairing the expertise of archaeologists with the well-trained noses of the canine teams, the group is able to use a variety of tools to identify locations within the house most likely to contain the cremains.

Barkeology

Whatastrophic forest fires are causing western communities to change in a variety of ways. Some industries are prepping for prolonged summer smoke, some are looking at ways to increase defensible space around communities, and others are forging new partnerships to fill needs that never existed before. The collaboration between archaeologists and the Institute for Canine Forensics (ICF) is just such a partnership. We spoke with two of the founding members, archaeologist Mike Newland (Environmental Science Associates) and Lynne Engelbert (ICF), about the cremains recovery project on our January edition of Underground History on the *Jefferson Exchange*.

Created in response to the 2017 Tubbs Fire in Santa Rosa, the group has paired volunteer professional archaeologists, students, and canine forensic teams in an effort to recover cremated human remains, or cremains, from homes destroyed in the fires that have plagued California over the past few years. This service is being offered for free to the fire victims and has successfully reunited well over 100 families with the ashes of their loved ones. As the need continues to grow—far exceeding expectations—the group, calling themselves the Cremains Recovery Team, has been looking at ways to become a part of the Federal Emergency Management Agency's response to wildland fire disasters, to ensure that the service can continue to help fire-affected families in future years.



Jasper rests after completing a search for previously-cremated human remains in Paradise, CA.



SOU graduate Elizabeth Thompson (left) and Chico State University student Steven Brewer recover cremains from a house burned in the Paradise, California Camp Fire.

The Institute for Canine Forensic services regularly include disaster relief, forensic investigations, and they are no stranger to archaeology (or shall we say barkeology?). Their dog teams have helped archaeologists search for human remains in a variety of situations over the years, ranging from Native American sites, to pioneer cemeteries, to the mysterious fate of Amelia Earhart. ICF even helped the Southern Oregon University Laboratory of Anthropology (SOULA) look for unmarked nineteenth century graves at Oregon's Champoeg State Park in the summer of 2017.

By pairing the expertise of archaeologists with the well-trained noses of the canine teams, the group is able to use a variety of tools to identify locations within the house most likely to contain the cremains. If landmarks remain, sometimes the residents' description of where their loved-ones were kept can guide the search—in some cases with speedy results. Other times, the extreme heat of the fire can leave the home unrecognizable, leaving the dogs to direct the work. Once the dogs alert on a location, the archaeologists come in to create a buffer zone around the area and then carefully sift through the debris until the cremains are located. Due to the hazardous materials present in modern buildings, the bulk of the burned homes will eventually end up in a toxic waste dump. No one wants that as a final resting place.

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Underground History

Continued from page 27

SOULA alumna Elizabeth Thompson volunteered to help the team in Paradise, California, where the Camp Fire burned 18,000 buildings. Thompson said she was skeptical at first, but surprised at the team's success rate. Even though the archaeologists are essentially looking for ashes within vast piles of ash, the remains are distinct in texture and color from the surrounding matrix of burned drywall, carpet, and household furnishings. Most cremains are accompanied by a metal tag, which can allow the archaeologists to confidently identify them. Like many of us, Thompson watched in horror as the news of the fire unfolded, and she never thought she would get a chance to help in a meaningful way. The work was challenging and certainly dangerous, but she remarked that the "process of recovering the cremains and then handing them to the family was an emotional experience for everyone involved that can hardly be described."

As the archaeological recovery of modern cremains is a new endeavor, the methodology is evolving. The group has compiled a list for homeowners so that they can protect the site until the team arrives and experience will continue to refine the search techniques. Research into funerary practices may also help by correlating the date of death with information about how the ashes were commonly prepared or packaged at that time. The pioneering Cremains Recovery Team is doing important work and building the framework that can be used in other communities impacted by fire.

While archaeology is primarily focused on the distant past, many of the techniques we use to learn about the ways in which humans lived their lives are adaptable. In the end, one of our main concerns is with connecting people with the history around them. These histories are not just about famous people or events that changed the world. Sometimes they are the history of a place. Where people lived, worked, and died. The residents displaced by the fires in Santa Rosa, Redding, Malibu and Paradise are all part of important community stories, and helping them to recover their loved ones allows them to cherish the past as they move bravely forward.

If you know someone who needs help or would like to learn more about the project, head to: https://www.altaac.com/cremains-recovery



Chelsea Rose is an archaeologist with the Southern Oregon University Laboratory of Anthropology (SOULA) and co-host of Underground History, a monthly segment that airs during the Jefferson Exchange on JPR's News & Information service.



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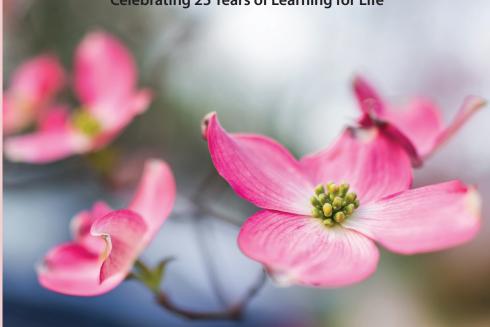
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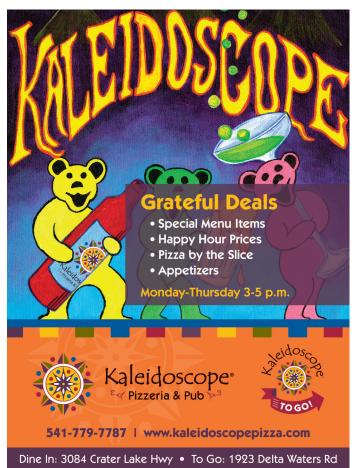
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Coming Soon To JPR News...

e keep it under wraps on the air, but there's still a gleeful, almost giggling mood in the JPR newsroom about our move to new quarters in the past year. It's not just that we can see out the windows (because we have actual windows), but we can see the future as well.

And it's a bigger and brighter future. We plan to continue spreading our wings at JPR News, because the space in which we work is bigger than it has ever been. Where we once jammed four desks into a room roughly 12 feet by 15 feet, we now have an area about six times that size to house the news staff.

This means we can fit more news staff later. We've already added positions, or half a position, by bringing Angela Decker back onto the news team when she returned to the area. Angela and April Ehrlich now share the local hosting duties on Morning Edition, and the pairing gives us greater flexibility: in hosting, in story production, and in the scheduling of segments for The Jefferson Exchange.

As time goes on, we find more ways to fully integrate the items we cover, so that Exchange segments on the News & Information Service can be re-packaged for use on Morning Edition on Rhythm & News and Classics & News. The lines between the services, imaginary to begin with, fade over time.

And that's just with the current staff. We have plans for more staff, including a news director who will not also host a daily talk show. Which means... not me. And I'm fine with that. I've been a news director three times in my career, and have never liked the role of administrator. I don't know if you'd call it an actual phobia, but being the boss full-time is just not for me. My personal comfort level has always been far greater with the day-to-day work in newsrooms, away from the planning and payroll and other duties that come with management. We should be advertising an opening for news director by the time

And other positions are envisioned as well. We want to put more people in the field to cover stories in this vast region, and have taken steps in that direction already. Liam Moriarty recently sat down with Oregon's governor for an exclusive interview during Kate Brown's visit to Medford. A week later, he covered a key hearing on Klamath River dam removal in Yreka. That assignment kept him up all night, which was greatly appreciated here at JPR, if not at Liam's home.

We can envision this future because of your support. JPR listeners have been generous with the dollars, and that allows us to make plans for a greater news presence over time. Where commercial broadcasters and newspapers have seen their funding models shredded by the migration of advertising to the Internet, our original funding model has been more or less unchanged: if people want to support us, they do. We have not had to scramble to find new revenue sources, because the longstanding agreement between JPR and our audience is still... uh, longstanding.

We do not celebrate the change in circumstances for our commercial counterparts, they are in the same business we are in: trying to make the world a better place. But we face the reali-

> ties of journalism and its economics in the 21st century with a sense of optimism. And you can add to that the growth of podcasts and other spoken-word programming... people clearly have an appetite for receiving information delivered by human voice, and that is what we do, and hope to do more of over time. You have not only been generous with your dollars, but

also generous with your guidance. If there are expectations you have for a bigger, better JPR News, we hope you share those with us. This is, after all, YOUR public radio. And we can't thank you enough for giving us a chance to give you more of it in the future.

I don't know if you'd call it an actual phobia, but being the boss full-time is just not for me.



Geoffrey Riley began practicing journalism in the State of Jefferson nearly three decades ago, as a reporter and anchor for a Medford TV station. It was about the same time that he began listening to Jefferson Public Radio, and thought he

might one day work there. He was right.









DON KAHLE

Our Bipolar Presidential Election History

Those who care most about a horse race are not the ones who win or lose money on the results. The most invested are those who feed and train the horses when others aren't looking. The horses are usually not racing. With that in mind, before the 2020 presidential race shapes up, let's consider how the racers have shaped us.

Since Eisenhower's victory in 1952, the White House shifts between parties every eight years. The only two interruptions of this rhythm can be attributed to Ronald Reagan. He swept Carter from office after one term. His vice president, George H.W. Bush, followed him, but for only one term.

Apart from Reagan's magnetism, our presidential elections have swung from left to right with metronomic regularity for 64 years. Rather than picking winners for the next horse race, let's look more closely at the track, and how the curves affect our daily lives.

What happens to daily life when the ideals of one party are left to be regulated and enforced by the other party? The disconnects are sharpest when power shifts from Democratic to Republican.

Democrats love to make rules that will better people's lives. Republicans love to cut taxes and trim the budgets of those charged with enforcing rules. The ideal that informed the original rule fades as societal norms shift in response without attendant regulations.

Our recent political history paints a nation that is less polarized than bi-polarized. Carter had a plan to de-institutionalize the mentally ill. He cut construction funds for large mental hospitals. He was voted out of office before he could fully fund community-based solutions that were deemed more humane than warehousing patients. Reagan came into office with other priorities, so the money set aside for housing the mentally ill was used elsewhere. But by then, nobody wanted to return to mental hospitals. So nothing was done, and homelessness slowly grew into the epidemic it has become.

Clinton believed that Wall Street had demonstrated its unique power to create wealth in America, so he loosened the regulations on banks and investment firms. His administration kept watchdogs in place, but those watchdogs found their leashes tightened or their teeth removed when George W. Bush came to office.

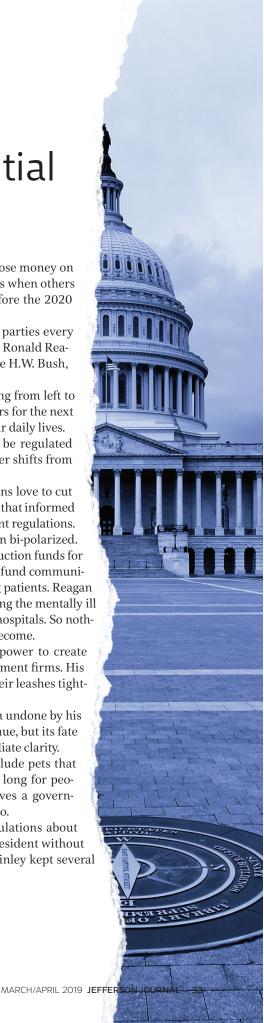
It's too soon to know what big changes Obama will be forced to watch undone by his Republican successor. Attempts to weaken the Affordable Care Act continue, but its fate is not yet in any clear jeopardy. A smaller initiative may offer more immediate clarity.

Obama loosened regulations for service dogs to in certain cases include pets that provide other sorts of help, including emotional support. It didn't take long for people to misunderstand the ideal of equal access and assert for themselves a government-sanctioned right to non-human companionship everywhere they go.

Who will interpret and enforce the federal government's new regulations about service animals? Not this president. Trump is the first White House resident without a dog since William McKinley died in office in 1901. President McKinley kept several kittens, roosters and a parrot.



Don Kahle (fridays@dksez.com) writes a column each Friday for *The Register-Guard* and blogs at www.dksez.com.



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According to OBRC, more than 300,000 Oregonians now have BottleDrop accounts.

Oregon Bottle Deposit System Hits 90 Percent Redemption Rate

regon's bottle deposit system is recycling more containers than ever before despite major disruptions in global recycling markets.

Last year, Oregon recycled 90 percent of the beverage containers covered by its bottle deposit system. The rate has jumped from 64 percent just two years ago and the total number of bottles recycled reached an all-time high of 2 billion in 2018.

"That's a really interesting thing given how much change is happening in recycling markets right now," said Joel Schoening with the Oregon Beverage Recycling Cooperative, which runs the state's bottle deposit system.

Schoening said the program isn't suffering from the same problems as curbside recycling.

"Because we deal only in glass, plastic and aluminum with very few exceptions, we have a very clean recycling product," he said, "which makes it easier to sell and recycle domestically."

The new numbers reflect the recent expansion of the program to include more types of beverage containers, including energy and sports drinks, tea, coffee and kombucha, as well as an increase in the deposit value from 5 cents to 10 cents.

In 2018, the program also saw a 50 percent increase in signups for the BottleDrop service that allows consumers to drop off their bottles to be counted and credited to their accounts. According to OBRC, more than 300,000 Oregonians now have BottleDrop accounts.

Peter Spendelow, a natural resource specialist with the Oregon Department of Environmental Quality, said the bottle

deposit program is helping the state keep its recycling rate up even as some recycling companies across the state are having to send some of their recyclables to landfills for lack of buyers.

"We can see good increases in aluminum, glass and rigid plastic containers – three materials that are dominated by the bottle deposit system," Spendelow said.

In 2017, China – the world's largest buyer of recyclables – severely restricted the amount of recyclable material it allows into the country because commingled recycling shipments had too much non-recyclable trash in them. That left recycling companies with a much smaller market for recyclable material.

Spendelow said the bottle deposit system benefits from cleaner mix of recyclable materials than curbside programs.

"People do not put coffee cups in when they return their bottles through the redemption center," he said, "whereas you do see those in curbside bins."

Spendelow said the success of the bottle deposit system proves that deposits can work to incentivize proper recycling, but it isn't the solution for everything that's going in curbside bins.



Cassandra Profita is a reporter for OPB's Science & Environment unit.

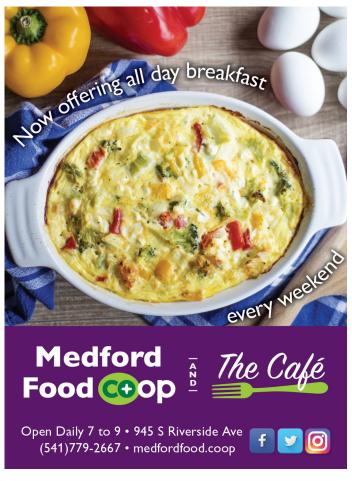
This story comes to us from Oregon Public Broadcasting, an NPR Member Station.



A row of sparkling clean reverse vending machines greet customers at the grand opening of the Medford BottleDrop center.









Since 2013, sea star wasting disease has killed so many starfish along the Pacific Coast that scientists say its the largest disease epidemic ever observed in wild marine animals.

Massive Starfish Die-Off Is Tied To Global Warming

The skin lesions are the first sign that something is wrong. Then limbs fall off and the body disintegrates, collapsing in on itself as it liquefies. In the end, what was once a sea star is only a puddle on the ocean floor.

Since 2013, sea star wasting disease has killed so many starfish along the Pacific Coast that scientists say it's the largest disease epidemic ever observed in wild marine animals. Where there used to be dozens of stars, scuba divers now report seeing none.

And while the epidemic itself is a naturally occurring (if particularly devastating) phenomenon, newly published research suggests that climate change may have exacerbated the disease's deadliness.

"What we think is that the warm water anomalies made these starfish more susceptible to the disease that was already out there," says Joe Gaydos, the science director at the University of California, Davis' SeaDoc Society and one author of a study out today in the journal *Science Advances*.

He and co-authors analyzed data collected by scuba divers and found that divers were less likely to see living sea stars when the water temperatures were abnormally high.

"To think that warmer water temperature itself can cause animals to get disease quicker, or make them more susceptible, it's kind of a like a one-two punch," Gaydos says. "It's a little nerve-wracking."

Worldwide, sea surface temperatures have been steadily rising as the Earth warms due to human-caused climate change.

The study did not examine why warmer water might make sea stars more susceptible to disease. The authors hypothesize that the animals' relatively simple immune systems might be weaker when sea stars get hot.

And the same scuba diver survey data also confirm a previous finding: that the mass die-off of sea stars is triggering a cascade of other ecosystem changes. The sea urchins that starfish usually eat are proliferating with abandon. Whole rocks that were once covered in sea stars are now covered in urchins.

The urchins eat kelp.

"We see these big urchin barrens where the urchins have gone through and eaten all the kelp," Gaydos says. Kelp forests, like tree forests, are a place lots of different species to live and feed.

"We have higher biodiversity when we have more kelp. So it's setting off a cascade," he adds. "If you looked on land, it would almost be akin to clear-cutting a forest."



A dying sunflower star afflicted with sea star wasting disease.

It's unclear whether sea star populations will recover en mass in the coming years. Research published last year suggested that some sea stars might be capable of surviving the disease, offering hope that the animals will bounce back over time.



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Emotional granularity is like watching HDTV versus regular TV. It lets you see your anger with higher resolution.

Got Anger? Try Naming It To Tame It

over the past three years, I've had one major goal in my personal life: To stop being so angry.

Anger has been my emotional currency. I grew up in an angry home. Door slamming and phone throwing were basic means of communication.

I brought these skills to my 20-year marriage. "Why are you yelling?" my husband would say.

"I'm not," I'd retort. Oh wait. On second thought: "You're right. I am yelling."

Then three years ago, an earthquake hit our home: We had a baby girl. And all I wanted was the opposite. I wanted her to grow up in a peaceful environment — to learn other ways of handling uncomfortable situations.

So I went to therapy. I kept cognitive behavioral therapy worksheets. I took deep breaths, counted to 10 and walked out of rooms. And I even meditated at night.

These strategies helped me manage the anger, but they never really decreased it. It was like keeping a feral horse in a barn. I was contained, but not really domesticated.

Then, six months ago, I was talking with Lisa Feldman Barrett, a psychologist at Northeastern University. Right at the end of the hour-long interview, she tossed out this suggestion: "You could increase your emotional granularity."

My emotional what?

"Go learn more emotion words and emotion concepts from your culture and other cultures," she added.

Over the past 30 years, Feldman Barrett has found evidence that anger isn't one emotion but rather a whole family of emotions. And learning to identify different members of the family is a powerful tool for regulating your anger, studies have shown.

Or better yet, as I found, go and make up your own anger categories and start using them.

What is anger?

There's a common theory about anger. You'll find it in text books, scientific papers, news reports — even here at NPR. And some scientists support the theory, says Feldman Barrett.

The idea is that anger is one of several "basic emotions" that are universal, Feldman Barrett says. It's almost like a reflex — hard-wired in the brain. When something unjust or unfair happens to you, "your blood pressure often goes up. Your heart rate will go up. Maybe you'll breathe heavily or you'll have a reddening of your skin," she says. "Then you'll have an urge ... to punch or yell at someone. That's the stereotype of what anger is," Feldman Barrett says.

But it's not the full story.



Anger around the world

What you feel when you're angry depends on the situation, what your past experiences are and how your culture has taught you to respond, she says.

As a result, there is actually enormous variation in the types of anger in the U.S., like exuberant anger when you're getting pumped up to compete in sports, or sad anger when your spouse or boss doesn't appreciate you.

When you look at other cultures, the variation explodes.

Germans have a word that roughly means "a face in need of a slap," or backpfeifengesicht. "It's like you're so furious with someone that you look at their face, and it's as if their face is urging you to punch them," Feldman Barrett says. "It's a great emotion."

Ancient Greeks differentiated between a short-term anger that doesn't stick around (ôpy $\hat{\eta}$ or orge) with a long-lasting anger that's permanent ($\mu\hat{\eta}\nu_{i}$) or menin).

Mandarin Chinese has a specific word for anger directed toward yourself, 悔恨 or huǐhèn. It's literally a combination of regret and hate, says linguist Yao Yao at Hong Kong Polytechnic University. "You regret something you did so much, that you're angry at yourself," she says.

Continued on page 41



o much has changed since JPR began in 1969. In many ways, public radio has grown up. What was once a struggling — almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.



We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.



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If you would like more information about making a bequest to support Jefferson Public Radio call Paul Westhelle at 541-552-6301.

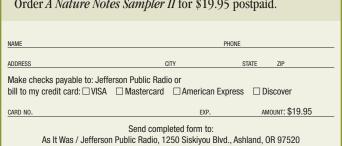


A Nature Notes Sampler II is a broad collection of radio commentaries based on Dr. Frank Lang's popular series that aired on IPR since the publication of the first volume in the year 2000. This collection of essays offers Dr. Lang's same eclectic, often humorous view of the natural world in the mythical State of Jefferson and beyond.

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NPR Shots

Continued from page 39

Thais have, at least, seven degrees of anger, says linguist Yuphaphann Hoonchamlong at the University of Hawaii. "We don't walk around saying 'I'm angry.' That's too broad," she says. "We may start with 'I'm displeased' and 'I'm dissatisfied' and then increase the intensity," she says.

And India is a treasure trove of angers.

"There's a common form of anger which means like 'when eggplant hits the hot oil," " says Abhijeet Paul, who teaches South Asian literature at the University of California, Berkeley.

"You suddenly become, like, really angry at hearing something shocking or learning something that you really, really dislike," Paul says.

Indians also differentiate between political anger, which you have for the ruling class or "boss man," and personal angers, which you have for a friend, family or neighbor. You would never mix the two and express political anger in a personal relationship, Paul says.

"There's also a very interesting anger that is a loving anger," Paul says. You express this emotion toward a spouse when your spouse has angered you but you can't help them, only love them, he says. "It's a mixed bag of love, grief, sorrow and anger."

Personalize anger to help regulate it

So in many ways, anger is like wine. There are these major varieties-such as chardonnay and pinot noir-but each vintage has its own unique combination of aromas, flavors and potency. The more practice you have at detecting-and naming-these nuances, the better you understand wine.

And if you learn to detect all the various flavors and nuances of anger and label them, you can start to handle your anger better, says psychologist Maria Gendron at Yale University.

"There's definitely emerging evidence that just the act of putting a label on your feelings is a really powerful tool for regulation," Gendron says. It can keep the anger from overwhelming you. It can offer clues about what to do in response to the anger. And sometimes, it can make the anger go away.

The idea is to take a statement that's broad and general, such as, "I'm so angry," and make it more precise. Take the Thai: "I'm displeased," or the German "Backpfeifengesicht!"

Psychologists call this strategy emotional granularity. Studies show that the more emotional granularity a person has, the less likely they are to shout or hit someone who has hurt them. They are also less likely to binge drink when stressed. On the other hand, people diagnosed with major depressive disorder are more likely to have low emotional granularity compared to healthy adults.

"There's a whole arm of research showing how functional it is to have finely tuned categories for our experiences," Gendron

Emotional granularity is like watching HDTV versus regular TV. It lets you see your anger with higher resolution, Gendron says. "It gives you more information about what that anger means, whether you value that experience and choices about what to do next," she says.

This last part is key: Being granular with you anger helps you figure out what's the best way to handle the situation-or whether you should do anything at all.

For instance, if you are feeling a quick burst of anger, which you know will fade rapidly, then maybe doing nothing is the best strategy.

And you don't have to limit yourself to the labels that already exist, Gendron says. Be creative. Analyze what's causing your various angers, give them specific names and start using the terms with family and coworkers.

"If you're making a practice in your family of coming up with words and then using them together, that actually can regulate physiology," she says. "That can resolve the kind of ambiguity about the situation."

Personally, I found this strategy the most helpful. I started paying attention to what typically triggers my anger at work and at home. And I found three major types, which I named.

Illogical anger: This emotions happens when somebody at work makes a decision that seems completely illogical. Once I labeled this anger and started tracking what happens afterwards, I quickly realized that trying to convince an illogical person of logic is often futile-and a waste of time.

Hurry-up anger: This is the anger I feel when someone else is not doing something fast enough-yes, I'm talking about the driver of the gray Prius at the stoplight this morning or the 3-year-old who will not put her shoes on fast enough. Once I labeled it, I realized that cars, people and toddlers eventually move. Huffing and puffing doesn't make it faster.

Disonophous anger: This is my favorite anger. And has the biggest impact on my life.

I wanted to figure out how to decrease yelling at our house. So I started paying attention to what often occurred right before the screaming began. It was super obvious: The dog was barking and the toddler was screaming. Basically two loud sounds simultaneously.

So my husband and I made up disonophous anger from the Latin for "two sounds."

Now when my husband says, "I have disonophous anger, Michaeleen ..." we know exactly what to do: Put the dog on the porch and pick up the baby.

And I know he's not angry at me. He just wants some peace and quiet.



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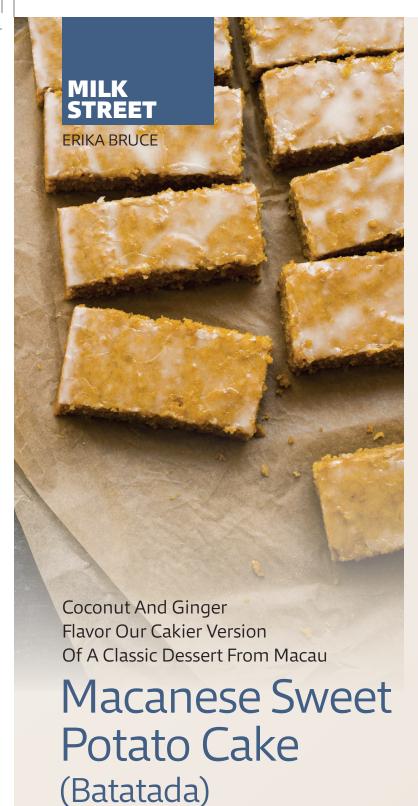




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weet potatoes give this simple cake a rich, yet still Plight flavor and crumb. Yellow sweet potatoes are the traditional choice, but we preferred it with orange-fleshed sweet potatoes. Both unrefined and refined coconut oil work; the former has a richer, more intense flavor and aroma that accentuate the shredded coconut in the cake. You'll need a food processor with at least an 11-cup capacity to accommodate the sweet potato puree.

3 Hours | 20 Minutes Active | 12 Servings

Tip: Don't use sweetened shredded coconut. It will make the cake much too sweet.

Ingredients

12 ounces orange-fleshed sweet potatoes, peeled and cut into 1-inch chunks

195 grams (1½ cups) all-purpose flour

50 grams (3/3 cup) unsweetened shredded coconut

2 teaspoons ground ginger

2 teaspoons baking powder

½ teaspoon baking soda

1 teaspoon kosher salt

200 grams (1 cup) packed dark brown sugar

1 tablespoon grated lime zest, plus 2 tablespoons juice (1 to 2 limes)

3 large eggs

34 cup whole milk

1 tablespoon vanilla extract

100 grams (1/2 cup) coconut oil, melted and warm, plus more for pan

90 grams (¾ cup) powdered sugar

Directions

Heat the oven to 350°F with a rack in the middle position. Coat a 9-by-13-inch metal baking pan with coconut oil. Place the sweet potatoes in a microwave-safe medium bowl, cover and microwave on high for about 5 minutes, stirring once halfway though, until the potatoes are completely tender. Carefully uncover and set aside to cool slightly.

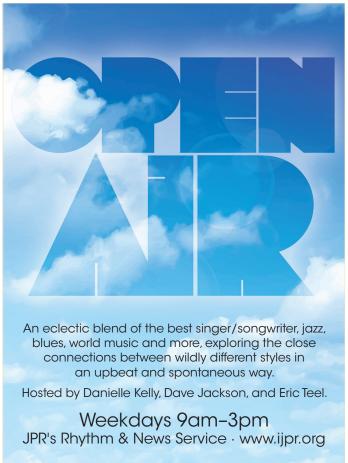
In a food processor, combine the flour, coconut, ginger, baking powder, baking soda and salt. Process until the coconut is finely ground, 1 to 2 minutes. Transfer to a large bowl. In the processor, combine the brown sugar and lime zest, then process until fragrant, about 30 seconds. Add the sweet potatoes and process until completely smooth, 60 to 90 seconds, scraping the bowl as needed.

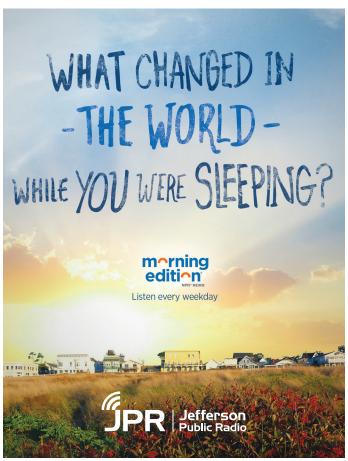
Add the eggs, milk and vanilla, then process until combined, about 10 seconds. With the machine running, add the melted coconut oil through the feed tube, then process until fully incorporated. Pour the sweet potato mixture into the dry ingredients and gently whisk to combine. Transfer the batter to the prepared pan and spread evenly.

Bake until the cake is golden brown and a toothpick inserted at the center comes out clean, 30 to 35 minutes. Let cool in the pan on a wire rack for 15 minutes. Meanwhile, in a small bowl, whisk the powdered sugar and the lime juice until smooth. Brush the glaze evenly onto the warm cake. Let the cake cool completely, about 2 hours.

Christopher Kimball's Milk Street in downtown Boston—at 177 Milk Street—is home to the editorial offices and cooking school. It also is where they record *Christopher Kimball's Milk* Street television and radio shows. Milk Street is changing how we cook by searching the world for bold, simple recipes and techniques. For more information, go to177milkstreet. com. You can hear Milk Street Radio Sundays at 3:00pm on JPR's News & Information







AS IT WAS

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail.

As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm; on the News & Information service at 9:57am and 9:57pm following the Jefferson Exchange.

Girls Ride Horses On Perilous Trail To Spring Wedding

By Laurel Gerkman

n 1883, Ottilie Parker and her sister received an invitation to attend a spring wedding at Gold Beach, Ore., 70 miles from their home on the Coquille River.

After months of anxious anticipation, the two girls saddled their horses and accompanied the mailman along his route. They stayed the night in Langlois, then left for Port Orford, undaunted by a falling barometer.

Shortly after departure, a gale broke loose with a heavy cloudburst and howling winds.

The crossing of Sixes and Elk rivers required the mailman to take them across separately, perched upon a horse, with the water lapping at their feet. Neither girl shed a tear, trying to focus on the adventure of it all.

The soaked and exhausted trio arrived at dusk in Port Orford and settled into the Knapp Hotel.

The next morning they continued south on a mostly flat, but perilously steep and slippery, trail and several more creek crossings. Upon arrival at the Rogue River, a small boat ferried them across. The next day, when the excited pair joined the festivities, it was everything they had anticipated and worth all the effort.

Source: Kronenberg, Ottilie K. "Going to a Wedding in the Early Days." Port Orford News, 1931.

Families Camp At Remote Cinnabar Mineral Springs

By Pat Harper

n 1900, Cinnabar Springs was a successful California resort accessible only by horseback over a narrow trail, either from the Applegate area on the Oregon side or from the Klamath River on the California side.

Families could camp or stay in the two-story log hotel and choose between a salt spring to cure stomach troubles or headaches and a Sulphur spring for rheumatism. Healthy family members played croquet, horseshoes and went dancing on Saturday night. Everyone at least tried drinking the effervescent water, some even competing to see who could hold down the most. The man who discovered the springs, a bear hunter named Walker, insisted the mineral waters saved his life. He said

he was nearly dead when he camped near the spring for a winter and miraculously recovered. Another man who had faith in Walker's claim, Jobe Garretson, secured property rights and built the first hotel. Garretson died at 91, convinced the waters had given him long life. Even a wagon road, built in 1905, could not keep people coming to Cinnabar Springs forever. By the 1930s people depended on physicians rather than healing waters, and no doubt preferred to visit resorts on paved highways.

Sources: Lewis, Raymond, "Cinnabar & Colestin... Revisited", Table Rock Sentinel, v. 6, no. 5, May 1986, p. 22; Williams, Evelyn Byrne, "Cure-alls at Cinnabar Springs", Applegater, Fall 2009.

POETRY

KIM STAFFORD

A Lesson in Time

We stood on a forest road at the meadow's edge so Joe could teach the story of geologic time. Mateo set a little flag—red tatter

on a rusted wire—to mark the miasmic gathering when earth first clenched dust by the stern affection we call gravity.

In the meadow, grass wavered, and was still. Then Charles began to step off eons through the Hadean Period, as low sun

lit the pines gold. We arrived at the Iron Catastrophe. Mateo set a flag and Ruby laid down a stem of grass.

Under a sky made blue by oxygen bacteria had formed, once volcanism spewed steam from burnt stone, we

marched on. At each extinction, or new creation, Mateo set a flag and Ruby placed her stem of grass,

until Joe pulled two hairs from my head to set in the dust. "The thickness of these two strands," he said, "we'll call

the span of civilization." Mateo set a flag, and Ruby placed a stem of grass.

Cleaning the Cabin at Lake of the Woods

If you light a fire, this last morning, you can't lay a fire for the next resident—fist of twigs in the stove so one match will kindle welcome. And as you leave, their welcome is your goal.

Scrub the stove top, clean the fridge, sweep the corners, shake the rug outside where frost glistens in the duff. The next resident comes for emptiness, silence, no sign of you.

But go to the lakeshore, too. Empty your mind of old thoughts, the soft apples and stale bread of fear, disappointment, regret. Set down your troubles.

The next resident may find stones among the drift there, softly polished by turning in your hands—touched by water, lit by frost where you have walked on.

Kim Stafford, founding director of the Northwest Writing Institute at Lewis & Clark College, is the author of a dozen books of poetry and prose, including The Muses Among Us: Eloquent Listening and Other Pleasures of the Writer's Craft and 100 Tricks Every Boy Can Do: How My Brother Disappeared. He has taught writing in dozens of schools and community centers, and in Scotland, Italy, and Bhutan. In May 2018 he was named Oregon's 9th Poet Laureate by Governor Kate Brown.

"A Lesson in Time" was first published in the literary journal *Terrain* and appears in the chapbook *How to Sleep Cold* (Limberlost Press, 2018). "Cleaning the Cabin at Lake of the Woods" appears in the book *Reunion of the Rare: Poems of the Oregon Territory* (Little Infinities, 2018). Both poems are reprinted with permission of the author.



On Thursday, April 18, 2019, Kim Stafford will present two readings in Ashland: a presentation at 4 p.m. in Southern Oregon University's Hannon Library, Meese Room (3rd floor) sponsored by the Friends of the Hannon Library, and a 7 p.m. reading at Bloomsbury Books, 290 E. Main Street. Both events are free and open to the public.

Writers may submit original poetry for publication in *Jefferson Journal*.

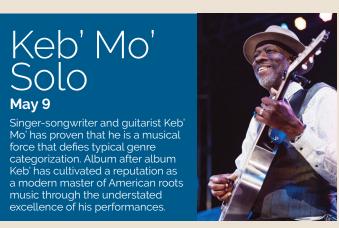
Email 3–6 poems, a brief bio, and your mailing address in one attachment to jeffmopoetry@gmail.com, or send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

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